

MISS STONE'S CAPTORS TO BE BROUGHT TO BOOK

President Roosevelt Firm in Demands Upon Turkish and Bulgarian Governments to Bring the Cowardly Brigands to Justice.



BULGARIAN VILLAGERS ON A MOUNTAIN ROAD IN THE BALKANS.



BULGARIAN PILLOW AND VOLUNTEER.



MISS ELLEN M. STONE.



METHOD OF TRANSPORTATION IN THE MOUNTAINS.

When Miss Ellen M. Stone, the kidnapped woman missionary, is restored to her friends the incident which has attracted the attention of the whole world will not be at an end. President Roosevelt and his advisers are firmly determined that the desperate band of Bulgarian brigands shall suffer for their cowardly act. The Turkish and Bulgarian governments will be held strictly to account unless the capture of the band is effected.



ACADEMY OF MUSIC—Tuesday and Wednesday and Wednesday nights—“Pride of Jennico.” Thursday—“Girl from Maxim’s.” Friday and Saturday—“Way Down East.”

BIJOU FAMILY THEATRE—Bijou Musical Comedy Company every night, and matinees Tuesday, Thursday and Saturday.

“The Pride of Jennico” will be given at the Academy next Tuesday and Wednesday, with matinee on the latter day.

This highly successful romantic drama runs for the greater part of a year at the Criterion Theatre in New York. It is based upon the chief incident in Egerton Castle’s novel of the same name and was put in its dramatic form by Abby Sage Richardson and Grace L. Furness. The hero, Captain Basil Jennico, is a well-born young Englishman and the favorite of his great-uncle, a doughty old warrior whose life has been spent in the military service of a foreign prince, and who, dying, leaves his immense estates and wealth to his nephew Basil, the old man’s sole injunction being that his heir shall contract an ambitious marriage. Young Jennico settles down to the enjoyment of a large income in his castle, at Tollerend-hall. There comes within the boundaries of his domain a princess accompanied by her maid. A girlish fancy prompts the princess to masquerade as the maid, and to pretend that that young woman is the princess. Basil makes love to the woman, whom he supposes to be of royal birth, and an engagement is made between them; the bride-to-be insists upon the utmost secrecy, and in the darkened chapel, where the marriage takes place, the supposed maid is substituted. Of course, Jennico is wild with rage when he discovers the state of affairs which exists, but soon finds, strange as it may seem, that he loves the little maid in waiting more than he ever did the princess, and so matters rest for a time. Actually he has, of course, married the real princess, though it is several months before he finds it out.

Shortly after the marriage the couple have a disagreement, which becomes a serious quarrel, when Jennico taunts the bride with her humble station in life. Then the princess leaves her husband, and goes to great lengths to recover his love. His love is constantly attracted to the girl, who also covets the royal bride, and the play works up to several superb climaxes. The company is first-class and will carry all the elaborate scenery and beautiful costumes used in the New York production.

“THE GIRL FROM MAXIM’S,” a new French farce, which has played highly successful engagements in New York, Boston, Chicago and Philadelphia, will be seen at the Academy on Thursday and one performance only. It will be presented by the big New York cast. There are lively and comical scenes all through the piece. It is a play to suit all classes of theatre-goers, and while very frisky, is not offensive.

The story of the farce begins with the discovery made by friends of a respectable physician, who drops into his rooms in the morning to find that he is asleep under the sofa and that his room is occupied by a nonchalant sort of a young lady who is a stranger to the physician’s household. When the physician is awakened and learns of the young lady’s presence the only explanation is that he was out with the boys the night before; he visited Maxim’s, a famous Paris cafe frequented by Americans, and he supposed the girl came home with him. She professes ignorance of the fact that it is his home. In the midst of the explanations the physician’s wife comes in, the girl from Maxim’s is hastily thrust back into the room and the wife, seeing a dress on the back of a chair, picks it up. The physician awkwardly informs his wife that he has bought the dress and meant to surprise her with it, so she walks off with the Maxim girl’s gown. Later the physician’s wife calls to invite them to visit his villa in the country. He finds the girl from Maxim’s in bed and mistakes her for the physician’s wife. She helps along the deception, and so in the next act all hands are in the country, where the wicked Parisienne turns out to be a kick and to sing naughty songs, informing them that these are the times when all folks do in Paris. She also flirts violently with several of the gentlemen, and the physician, whose wife has been so recently and warmly taken for a crazy woman. After a long while the complications are all straightened out and everybody is left in a happy and satisfied state.

“WAY DOWN EAST.” The Philadelphia success of “Way Down East,” following that of the New York and Boston runs, indicates that rustic drama, depicting nature and the types of character and deftly blending humor, pathos and humor, will rarely ever fail to touch the popular heart. Many a blase city dweller has, with stone-bruised bovine feet, chased the butterfly through the meadows and he loves to be taken back to those days by a simple, wholesome drama of country life. Plays like “The Old Homestead,” “Shore Acres” and “Way Down East,” which comes to the Academy next Friday and Saturday, find enduring popularity, where more pretentious dramas are often put aside with indifference. If we know a thing is artificial, even if it put upon the stage for our pleasure, we take more or less delight in it; but ever with the consciousness that it is artificial, but “Way Down East” brings tears naturally and stirs up every natural and noble emotion without strain, and one feels his better nature made purer, sweeter and better or witnessing this beautiful and truthful portrayal of life.

At the Bijou. Manager Wells announces that the Bijou Musical Comedy Company will be the attraction at the Bijou this week, three

matinees and six nights, commencing tomorrow night, presenting the Hoyt success—“A Stranger in New York.”

This company of favorites was organized by Mr. Wells last summer, and its success was so pronounced that, with Manager Chase, of the Washington Vandewater Theatre, it was decided to make the company a permanent organization to play Richmond, Norfolk and Washington, in regular season, and in accordance with that agreement this will be the first appearance of the company here this season.

One Harlan, the close friend of Charles Hoyt, the playwright, whose plays have never been eclipsed for originality, is the star of the company, and John W. Dunne, another friend of Hoyt, and an original stage manager, will direct the conduct of the organization. Miss Mary Marble, the charming and talented comedienne, Little Chips, the singing and dancing comedian; Tony Hart, the eccentric character comedian; Eva Burnham, the dainty songstress; Florence McNeill, the character comedienne; David Andrade, Andrew Bode, and Lynn Hall singers and character actors, and Gertrude Hayes, the Lavender Girl, and all of the old favorites are with the company and a number of new artists have been introduced to strengthen it.

As the company now stands, it can be said that there are few organizations of the musical comedy artists, outside of the productions in New York city that can compare with it. The scenery will be in keeping with the production, and the wardrobe of the company will be superb. The gowns for the women were selected by Miss Marble, who was commissioned to do so by Messrs. Wells and Chase.

Max Hoffman, who composed “Love Me, Love,” “Dolly Dean,” “Walk, You Sacker, Walk,” “M-o-n-e-y,” and a score of other popular song hits, will again direct the musical part of the company, and during the week he promises to introduce some new and catchy music.

“A Stranger in New York” is one of the best musical comedies that Hoyt ever penned. It was written when he was at the height of his success, and is along the same line of all the Hoyt plays. It tells the story of a couple of strangers coming to New York. One of them hailed from Chicago, and had a letter of introduction to friends in New York. He lost the letter, and the other fellow found it and presented it. He was treated royally and entertained highly. The ally and entertained highly. The ally and entertained highly. The ally and entertained highly.

Little Chip will be the fly waiter in a swell cafe; and Tony Hart will be a troubadour old fellow getting into trouble all the time. Miss Marble will portray a character similar to the one she played in “A Trip to Chinatown.” Eva Burnham, Florence Scott and a new member, Miss Maud Scott, will have parts well fitting their ability.

The chorus is up to the standard, and a number of witty and interesting features are to be introduced.

THEATRICAL TOPICS.

“King Dods,” the new comedy opera of Pyley & Tuders, recently ended a run of 164 consecutive performances in Chicago. That breaks the record for the Windy City.

Gertrude Coghlan will soon produce a new play written by Lottie Blair Parker. The title has not yet been divulged. The New York Telegraph says “that, with Miss Robinson at the Criterion,

Maud Jeffries at Her Majesty’s, William Gillette at the Lyceum, Maudie Lessing at the Century, Robert Taber at Wyndham’s, Pay Davis at the Garrick, Hayden Coffin at Daly’s, Frank Lincoln at the Gaiety, Nat Goodwin and Maxine Elliott at the Comedy, Melville Ellis’ music at the Prince of Wales, Paul Arthur at the Shaftesbury, Willie Edouin at the Lyric, Edna May at the Apollo and minor American players in Charles Frohman’s companies at the Vandewater and Duke of York’s, it is pretty hard to get away from what must be termed “home talent.”

Leander Richardson tells the following good story:

“The other day Louis Mann happened to meet Edgar Smith, who, as pretty much everybody knows, writes the burlesques which are placed on view at the Weber & Fields Music Hall. Said Louis: ‘Really, old chap, you ought to come up to the Savoy and write a burlesque of “The Red Kloof.” I can just see Weber, Fields, Bernard, Hopper, Kelly and all that bunch made up like the people in my piece. It would be too funny for words.’

“Y-yes,” assented Mr. Smith, musingly. “They certainly would be funny. But the originals are so funny I doubt if they could possibly be improved upon.”

Templer Saxe, the imported baritone of the unsuccessful “The Ladies’ Paradise” at the Lyceum, has been engaged for “The Chaperons,” Frank Barley’s new musical comedy. He will play the role of one of the students in place of Donald Brine, the former juvenile of the Gifford Company.

The New York Telegraph contains the following which will be of interest to Richmond theatre-goers: “Grace Scott, who in private life is Mrs. R. L. Gillette, wife of James K. Hackett’s business representative, has been engaged for the role of Faith in Eugene Presbury’s play “New England Follies,” which follows “The Cipher Code” at the Fourteenth Street Theatre. Miss Scott is a favorite in the West, where she has played leading income roles in the principal stock companies, but her only opportunity in New York was as Bunce in “Q-z-Yadis” late last season. However, she made such an impression upon Mr. Presbury that he held the role of Faith for her until her return last week from six months in Europe. The role is a sympathetic ingenue, something like that of Emerelda in Mrs. Frances Hodgson Burnett’s first, “The Secret Garden,” and Mr. Presbury believes Miss Scott possesses just the personality to realize it on the stage.”

Here is another good story told by Leander Richardson in the New York Telegraph:

A New York merchant who was present upon the occasion of William Gillette’s first performance in “Sherlock Holmes” at the Lyceum Theatre, London, described a certain scene of that event to a number of friends yesterday afternoon:

“When the curtain finally fell,” he said, “there were a great many calls for Mr. Gillette’s appearance. As he stepped forward quite a large number of the up-stairs spectators, with that delicate touch of humor which characterizes all British leaders, began to boo.”

“Mr. Gillette was not in the least disconcerted. He stood there with a slight smile flickering about his thin lips, and when he had a chance to be heard, he said something which has been overlooked in the cabled accounts of his speech. It was: “Of course, if you keep this up you’ll win.”

“This was the line that caught the attention of the crowd and made it possible for him to go on with a rebuke so well worded and so timely that it compelled the commendation of the newspapers and the public in general.”

The smartness of the retort reminded everybody of the famous celebrated speech on the first night of his “Arms and the Man.” There was a rousing call for the author, and when Mr. Shaw came into view a man in the gallery began to hiss vigorously. Shaw looked straight at him and smilingly observed: “I am with you. But what are we two to say against all these people?” with a wave of his hand that indicated the entire audience. There was an outburst of laughter and applause, and Shaw had gained his point.

Western theatrical critics are wonderful. Here is a sample fresh from Kalamazoo:

“The Cowboy and the Lady” is just the kind of a play that is wanted to start the theatrical ball rolling in a town where they know and appreciate good things in the dramatic line. It waltzes up to you with a “Howdy, old pard,” gives you a slap on the back and then lets loose a collection of thrills that makes a man feel as if he had been dumped into a nest of buffalo heads by a bolt of lightning. It is as full of vigor as a January plantation in harvest time, and while it drizzles lusty enthusiasm at every port it doesn’t forget the love, the pathos and humor in a pathetic pose. It bristles with excitement, throws off a dew-dew of melodramatic intensity, and is as full of pleasant shocks and human interest as a year’s subscription to a family story paper. In short, it is great goods, thirty-six inches to the yard, and warranted not to rip, ravel or run down at the head.

One of the popular rural plays of the day is the “Village Postmaster.” One Thomas McGuire has resigned from the company playing this bucolic comedy. At every performance he was compelled to eat four pieces of pie, eight doughnuts, three hot biscuits, two glasses of lemonade and five apples. The wonder is that he stood it for two years.

Two theatrical managers are claiming the right to produce “Alvin Jolson” and each has applied for an injunction to stop the other from producing it. May they both win.

Manager Sam. S. Shubert has engaged Mr. Edward J. Connelly for the principal comedy role in “The Emerald Isle,” the last opera composed by the late Sir Arthur Sullivan. This opera will not be produced until next spring in this country, and in the meantime Mr. Connelly will continue in the principal role of “The Role of New York,” which will be seen here before Christmas.

Madame Modjeska and Mr. Louis James, in Wagonwheels & Kopper’s sumptuous scenic production of Henry VIII., will begin their Southern tour in Norfolk, Va., on Monday, October 28th. Few play-goers in the South have ever seen a stage representation of Henry VIII., and so it will be without doubt the greatest dramatic novelty the classic stage has offered in this section during the present generation. The scenic production is acknowledged by dramatic writers in the North as the most complete and artistic that the Shakespearean drama has known since the days of Booth and Barrett, all the pomp and glitter and ruthless extravagance of King Henry’s court being suggested in the most convincing and realistic manner. No other play in the classic repertoire will compare with Henry VIII., as a vehicle for the joint starting tour of such artists as Madame Modjeska and Louis James. The former, of course, appears as Queen Katherine and the latter as Cardinal Wolsey, which affords their histrionic genius magnificent and at the same time equal opportunity of expression.

THEATRICAL AMUSEMENTS.

Sousa’s son is a Princeton student. Blanche Walsh will star in “Janice Meredith.”

A dinner party is a feature of an act given by Hens in London. Viola Allen will next season be seen in Hall Caine’s “The Eternal City.”

“Mice and Men” is to be produced by Forbes Robertson and Gertrude Elliott. Peter Duley is to shelve “Champagne Charley” and disband his company.

Clyde Fitch is to write a musical comedy for the use of Anna Held next season. Frohman is to produce “The Derelict,” a play by the author of “When We Were Twenty-one.”

Charles E. Evans, of “A Parlor Match” fame, has a new comedy called “John Doe.”

“The Sultan of Sooboo,” a Philippine opera by George Ade, is to be produced by the Castle Square people. Frederick Ward is using a new Roman tragedy, “Horatius,” the author of which is Miss Verna Woods.

A comic opera has just been produced in London called “Melnote, the Gardener’s Son,” which, as the name implies, is a version of “The Lady of Lyons.” In Paris, Mme. Bernhardt will give classical and literary matinees on Thursdays, and among the pieces which she will revive are Lorenzaccio, la Ville morte, Andromaque and Phedre.

Robert Taber is credited with a pronounced hit in Isaac Henderson’s play, “The Mummy and the Humming Bird,” produced by Charles Wyndham in London, although the play is notably successful.

All the lions seat themselves, if the expression may be used, at the table with their mistress, and go through the pantomime of taking a meal. The finish is particularly interesting. Four of the pets lie down on the floor, and Miss Elliot joins their sister.

Paris is mystified by the latest illusion, the Mysterious “Hail-Lady,” who comes out in tights to show that she really has two pedal extremities and then gets into a balloon-like affair and sails around the audience and has to all appearances only half a body. There are no mirrors used, and she is simply on a flat board, and it is impossible to use them.

One new departure in “Iris” is the use of what they now term in London, for lack of better description, the “sodic curtain.” That is to say, during an act the curtain is dropped for a few seconds at a time so as to divide the action of an evening into three episodes. This device, it is said, Mr. Pinero uses ingeniously and effectively, and it seems to have met with approval.

Wedding Presents!

The fashionable popularity of Sterling Silver for bridal gifts—is fully met in the liberal selections which await your choosing here. The latest, newest, and best creations of the leading silversmiths are displayed in our store. All the beauty of silver is shown in very generous variety—and includes all the popular features of leading manufacturers.

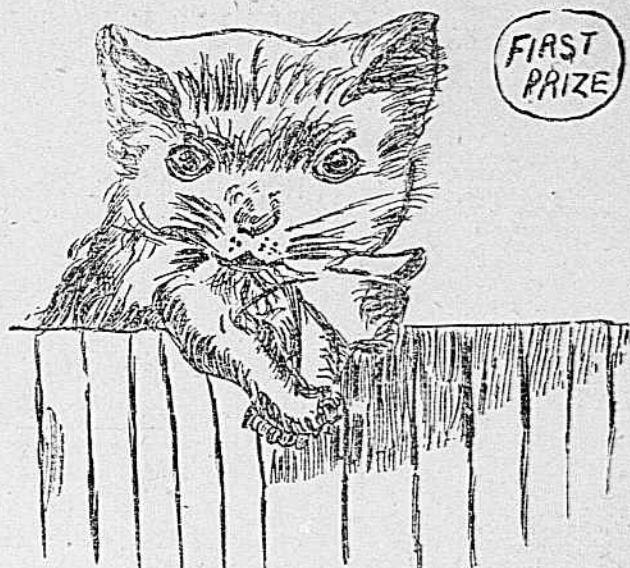
Have you been in to see our new Art Pottery? It is worth seeing—and not expensive, either!

C. Lumsden & Son,

Manufacturing Jewelers and Opticians,

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Winners in The Times Children’s Art Contest.



MEW! MEW!



THE MERRY BOAT RIDERS



IN JAPAN

SUCCESSFUL DRAWINGS IN THE ART CONTEST.

The Art Prizes Announced.

The first prize in The Times Children’s Art Contest last week was won by Ethel Hewitt, No. 82 North Fourth Street, Richmond, aged twelve years. Her drawing was entitled “Mew! Mew!” The second prize was won by Little Becker, No. 400 East Baker Street, Richmond, aged eleven years. Her drawing was entitled “The Merry Boat-Riders.” The third prize was won by Mary Schreiner, No. 116 East Broad Street, Richmond, aged twelve years. Her drawing was entitled “In Japan.”

TRY FOR THE PRIZE. HERE IS YOUR CHANCE.

Art Contest for Prize.

THE TIMES ART CONTEST

Name

Address

Age

Witness

CLIP OUT THIS COUPON AND SEND WITH DRAWING.

This is an excellent opportunity for a prize and also to cultivate art in the children.

The Times will on next Sunday continue its children’s art feature, which is proving attractive and instructive to the children. Three prizes will be awarded for the best pen-and-ink drawings by children under twelve years old. These drawings should not be very heavily shaded, and either sentimental or humorous subjects should be selected. Drawings should be made on stiff, glazed paper, and should be five by seven inches in size. Any subject that is humorous or sentimental may be selected, and the title of the picture should be clearly written at the bottom.

A committee of three gentlemen will be selected to examine these drawings, and the best one submitted will be awarded a prize of \$1, the second best 50c., and the third best 25c.

The three best submitted will be reproduced in next Sunday’s Times with the names of the children submitted, and the prizes will be announced accordingly.

The drawings must be addressed to the “Art Editor of The Times,” and must be accompanied by a coupon, such as accompanies this notice. On the coupon must be written clearly the name and address of the child sending in his or her drawing, the age of the child and name of witnesses.

Send in your drawings not later than Thursday.